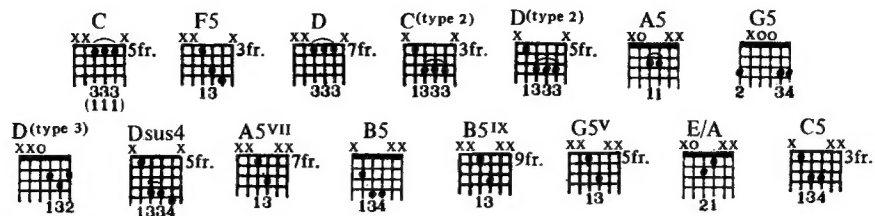


BIG GUNS

Words and Music by
Rachel Bolan, Scotti Hill,
Dave "The Snake" Sabo and Rob Affuso



Moderate Rock ♩ = 136

Intro G5 Gtrs. I & II

N.C. 1/4 P. *semi-harm. 1/4 P. *semi-harm. 1/2 P. *semi-harm. 1/2 P.

C/G Rhy. Fig. 1 Bb/G P.M.-----4 P.M.

C/G (end Rhy. Fig. 1) Rhy. Fig. 2 Bb/G w/Fill 1 Gtr. I C/G (end Rhy. Fig. 2) P.M.-----4 P.M. P.M.-----4 P.M. P.M.-----4 P.M.

w/Rhy. Fig. 1 (Gtrs. I & II) Gtr. III Bb/G C/G ⑥3fr. G P.M.-----4 C F5 8va-----4 vib. w/slide

w/slide

Fill 1 Gtr. II

sl. slight P.M.-----4 *Gtr. III

sl. *w/slide

Half time feel
w/Rhy. Figs. 1 & 1A (Both 2 times)

E5

Ooh, _____ yeah! _____

(Gtr. IV out) *8va-* *loco*

H P H P H P H P

6 6

15 19 15 19 15 19 15 16 14 16 14 15 14 16 14 16

H

N.C.

E5

Yeah! _____

w/Fill 1

N.C.

E5

Ha, ha, ha. _____ When the clock _____

Coda w/Rhy. Fig. 1A (Both gtrs.)

G5 D C E5 G5 D

strikes mid - night, you know... I'm a - live! _____

N.C.

E5

Segue to TORNADO

Fill 1

6

slack

trem. bar

6

slack

9 7 (7)

*Depress bar before striking note.

Additional Lyrics

2. When I'm feeling wicked and my blood is running hot,
Electric is my touch, baby. You don't know what you got.
Only in the evening and at night I come alive.
So try to keep your passion deep. I need it to survive. (To Pre-chorus)

[illegible][illegible][illegible]

1st, 2nd Verses

Rhy. Fig. 3A ^{⑤open} A N.C.(A5) Gtr. I (A5) ^{⑤open} A N.C.(A5) E5

1. The night ap - proach - es. Af - ter dark — you have — no chance. — Ooh, —

2. See additional lyrics

Rhy. Fig. 3A *Both gtrs. Gtr. II *Both gtrs.

semi-harm. - 4 P.M. - - - 4 P.M. - - - 4 sl. P P.M. semi-harm. - 4 P.M. - - - 4 P.M. - - - 4 sl. P P.M.

*This bar included in both Rhy. Figs. 3 & 3A.

*Next 4 bars included in both Rhy. Figs. 3 & 3A.

C5 N.C.(E5) D N.C.(E5) Gtr. I G5 F#5 E5 A5

— when moon - light takes — the sky, — you'll feel — my dark — ro - mance. — (Uh.)

(end Rhy. Figs. 3 & 3A) Gtr. II

P.M. - - - 4 sl. P.M. - - - 4 P.M. - - - 4

w/Rhy. Figs. 3 & 3A

^{⑤open} A N.C.(A5) ^{⑤open} A

I'm on your foot - steps as — I wait — be - hind — your back. —

N.C.(A5) E5 C5 N.C.(E5) D

— (Uh.) I spread — like fire — up - on — the streets. — I'm

N.C.(E5) Gtr. I C5 G5 F# E A5 B5 C5 Pre-chorus

read - y to — at - tack. — I'm — the on - ly thing —

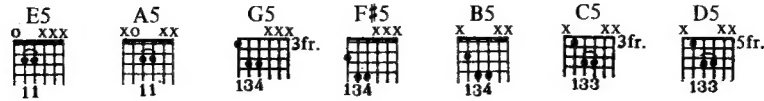
Gtr. II

P.M. - - - 4

MIDNIGHT / TORNADO

MIDNIGHT

Words and Music by
Matt Fallon and Dave "The Snake" Sabo



Moderately fast Rock ♩ = 152

Half time feel

Rhy. Fig. 1

Intro

Gtr. I *f* E5 Rhy. Fig. 1A

Gtr. II *f* () slight vib. P.M. () slight vib. P.M. () slight vib. P.M. () slight vib. P.M. () slight vib. P.M.

(end Rhy. Fig. 1) w/Rhy. Fig. 1A (Both gtrs.)

⑥ open 2fr. 3fr. E F# G A5 ⑥ 3fr. 2fr. (end half time feel) ⑥ open E (end half time feel) E5

slight P.M. (end Rhy. Fig. 1A)

slight P.M.

w/Rhy. Fig. 1A (1st 3 bars only)

⑥ open E E5 IV ⑥ open 2fr. 3fr. A5 ⑥ 3fr. 2fr. E5 ⑥ open E

P.M. Full Full H P P Harm.

Gtr. III

Full Full H P P Harm.

⑥ open (Gtr. II cont. in notation) (Gtr. I) 2fr. 3fr. A5 ⑥ 3fr. 2fr. A5

P.M. Full slight P.M. sl.

trem. bar 1/2

H H H P P P P H P P Full Rhy. Fill 1

3 5 6 7 6 5 3 0 5 0 3 0 3 0 15 (15/7) (15) (15)

D Em Cadd9
 slight vib. trem. bar slack
 vol. off
 A.H. Full (8va)
 Full A.H.
 sl.

G Cadd9
 mf let ring sim.
 3 2 0 3 0 0 3 2 0 0

G Cadd9 G
 rit. sl. sl.
 3 2 0 3 0 0 3 2 0 3 1 2

Gtr. I Cadd9

I re - mem-ber, I re - mem-ber you, oh yeah!

Gtr. III P.M. 4 sl.

Gtr. II P.M. 4 semi-harm. P Full A.H. Full (8va)

Em Cadd9 G

Woh, yeah.

Gtr. IV P Full loco H P

sl.

sl.

4th Verse
w/Rhy. Fig. 1 (2½ times) & Fill 1

G Cadd9 G Cadd9

Woke up to the sound of pour-ing rain. Washed a-way a dream of you.

G Cadd9 w/Rhy. Fill 1 & Fill 2 Gtr. II ^⑥open ^{sl.} w/Rhy. Figs. 2, 2A & 2B (All 1st 3 bars only) D

But noth-ing else could ev-er take you a-way.

Cadd9 D Gtr. I w/Rhy. Fill 4 Cadd9

dream come true. Oh, my dar-lin', I love you.

Chorus
w/Rhy. Figs. 3, 3B & Rhy. Fill 5

G w/Rhy. Fig. 3A (last 6 bars only) Em Cadd9

Re-mem-ber yes-ter-day, walk-in' hand in hand. Love let-ters in the sand. I re-mem-ber you.

G Substitute Rhy. Fill 6 D Resume Rhy. Fig. 3B Em

And through the sleep-less nights, through ev-'ry end-less day, I'd wan-na hear you say.

w/Rhy. Figs. 3, 3A & 3B w/Rhy. Figs. 3, 3A & 3B Cadd9 (All 4th bar only) G D Em

I re-mem-ber you. Re-mem-ber yes-ter-day, walk-in' hand in hand. Love let-ters in the sand.

Cadd9 G Substitute Rhy. Fill 6 Resume Rhy. Fig. 3B Em

I re-mem-ber you. Through all the sleep-less nights, through ev-'ry end-less day, I'd wan-na hear you say.

Fill 1 (end of Guitar solo)

Fill 2 (Gtr. III)

Rhy. Fill 4 (Gtrs. II & III)

Rhy. Fill 5 (Gtr. III)

Rhy. Fill 6 (Gtr. II)

G

Cadd9

G

Cadd9

G

System 1:

Vocal: H. Full Full Full Full. sl. sl. P P P Full P. semi-harm.

Guitar: P.M. P.M. P.M. P.M. P.M. A.H. Full Full Full Full. sl. sl. 10 15 (15) 12 P P 14 14 (14) 12. A.H. pitch: F#

System 2:

Vocal: (Lyrics continue)

Guitar: (Fret numbers continue)

System 3:

Vocal: (Lyrics continue)

Guitar: (Fret numbers continue)

Coda Cadd9

Gtr. I

I re - mem - ber you.

Gtrs. II & III

sl. 12 p

5 0 5 4 3 3 5 4 0

3 0 5 5 0 0 5 5 0

3 3 3 3 3 3 3 3 3

sl. p

Bridge

⑤ open A Am ⑥ open E Em ⑤ open A Am

We've had our share of hard times, but that's the price we paid. And through it all we kept the

1/4 1/4 1/4 1/4

semi-harm

2 3 2 0 2 3 2 0 2 3 2 3

0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3

*Two gtrs. arr. for one. (Next 3 bars only)

D Dsus4

prom - ise that we made. Well, I swear you'll nev - er be lone - ly.

Gtr. III

sl. (15)

H P H P H P H P H P H P

3 3 3 3 3 3 3 3 3 3 3 3

2 3 2 0 2 3 2 0 2 3 2 3

0 0 0 0 0 0 0 0 0 0 0 0

Gtr. II

2 3 2 0 2 3 2 0 2 3 2 3

0 0 0 0 0 0 0 0 0 0 0 0

3rd Verse
w/Rhy. Fig. 1 (2½ times)
G

Cadd9 G

We spent the sum - mer with the top rolled_ down, _ wished ev - er af - ter would_

Full
Gtr. II

*clean tone
Full

14 12 14 12 14 14 12

*Next 4 bars only.

Cadd9 G

be like this. _ You said "I love you, babe" with -

sl.

12 12 14 14 12 16

sl.

w/Rhy. Fill 1
Cadd9

Gtr. pick
sl. sl.

w/Rhy. Figs. 2, 2A & 2B
D

Cadd9

out a _ sound. _ I said I'd give _ my life for just one _ kiss. _

D

Substitute Rhy. Fill 2
Cadd9

I'd live for your smile, _ and die for your kiss. _

D.S. al Coda

Rhy. Fill 2 (Gtr. III)

A.H. -----

C5 T T T

A.H. -----

T T T

5 5 3 10 (22) 9 (21) 8 (20)

(end Rhy. Fig. 3)
To Coda Cadd9

Em G

I'd wan - na hear you say — I re - mem - ber — you, — oh — woh, —

(end Rhy. Fig. 3A)

sl.

(12)

sl.

(end Rhy. Fig. 3B)

sl.

(12)

sl.

Cadd9 G Cadd9

oh. —

sl.

sl.

sl.

sl.

Rhy. Chorus
Fig. 3 G
(Gtr. I)

2nd time substitute Rhy. Fill 3
Em

Re - mem - ber yes - ter - day, — walk - ing hand_ in hand_ Love let - ters in the sand. —

D

Rhy. Fig. 3A

Rhy. Fig. 3B

Cadd9

G

D

I re - mem - ber you. — And through the sleep - less nights, — through ev - 'ry end - less day, —

Rhy. Fill 3 (Gtr. III)

E5

Gtrs. II & III *dim.* *G5* (Gtrs. II & III out) *G*

I paint a pic - ture of the days gone_ by, — when love went blind_ and you_ would

Cadd9

make me _____ see. _____

Rhy.
Fig. 2 D5
(Gtr. III) \diamond

I'd stare a life - time ____ in -

Cadd9

to your__ eyes ____

so that I knew__ that you were

Rhy. Fill 1 -

Rhy. Fig. 2A

let ring

sim.

Gtr. II

Rhy. Fig. 2B

<i>sl.</i>	<i>sl.</i>
------------	------------

P.M. - - - +

p

C5

D5

(cont. in notation) I  Cadd9

(end Rhy. Fig. 2A)

there for__ me. __

Time af - ter time_ you were_

there for $\frac{1}{\Delta H}$ me.

(cont. in slashes)

— (end Rhy. Fig. 2)

Gtr.

A.H. - - - - -

~~8(20)~~ ~~(8(20))~~

(end Rhy. Fig. 2B)

P.M. - 4

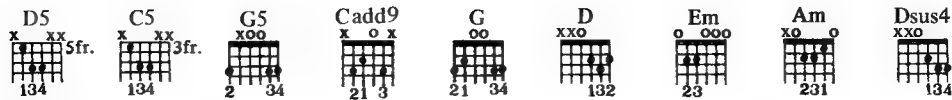
P.M. - 4

P

sl.

I REMEMBER YOU

Words and Music by
Rachel Bolan and Dave "The Snake" Sabo



Moderate Rock $\text{♩} = 120$

Intro

G Rhy. Fig. 1 (Gtr. I) (acous. gtr.) Cadd9 (end Rhy. Fig. 1)

mf let ring ----- let ring -----

H P

H P

1st Verse
w/Rhy. Fig. 1 (2½ times)

G Cadd9 G

Woke up to the sound of pour - ing rain. The wind would whis - per and I'd

Cadd9 G

think of you. And all the tears you cried that

Cadd9 Gtr. III D5 C5 C

called my name. And when you need - ed me, I came through.

sl. P.M. J sl.

let ring ----- sim. f

(0) 3 0 0 0 0 0 2 2 2 2 2 2 2 2 3 3

0 0 0 0 0 0 2 2 2 2 2 2 2 2 0 0

3 2 2 2 3 3 0 0 0 0 0 0 3 3

Gtr. II P

sl. A.H. Full (8va) (cont. in slashes) slack

P.M. - 1 P

Full trem. bar slack

A.H. pitch: E

(17) sl.

G5 A5 w/Fill 3 D5(type 2) G5 F#5 F5

last licks. Lick it. You're bet-ter off dead than - a mak - in' a mess_ of,

Gtr. I E5^{IX} E5(type 3) Free time

mess of, mess of me, yeah! (Spoken:) You make a mess of me

Gtr. II P H P grad. rit.

and it'll be the biggest mess you ever made, baby! Ha, ha, ha.

slack semi-harm. trem. bar slack

Fill 3

1½ 1 slack 1 P slack

semi-harm. trem. bar

1½ 1 slack 1 P slack

12 9 7 (7) 4 (4) 0

Additional Lyrics

2. Now, Billy Boy's out havin' a ball.
He's playin' fiddle at the local bar.
Dark shades, cool kicks,
He's Hollywood Boulevard.

Slick Daddy with his fat cigar,
He's sayin', "Sign it on the dotted line."
He shook his head and said,
"All I need's that fiddle of mine. That's all." (To Pre-chorus)

H P P 1/2
 D5^{VII} A5 8va Full slack Full 1/2
 trem. bar slack Full 3 sl. loco 1/2
 (11) 12 11 10 11 9 11 12 9 0 17 (17) 17 15 15 17 (17) sl. P.M. 15 14

⑥3fr. 4fr. 5fr. open
 G G[♯] A E D.S. al Coda
 Full sl. sl. Full A5
 P sl. Full sl. sl. Full
 (14) 12 14 12 13 12 10 12 10 17 19 14 16 12 14 10 12 7 9 10 7 9
 P sl. 12 10 sl. sl. *Let last note fade w/vib. over 1st 2 bars of D.S.

Coda (w/last bar of Rhy. Figs. 2 & 2A)
 F[♯]5 F5 w/Riff A E5^{IX} ⑥12fr. E
 Gtr. I sl.
 mak - in' a mess of m - m - m - m - m - m - m - m - me...

w/Rhy. Figs. 2 & 2A w/Fill 2
 E5(type 3) G5 A5 D5 (type 2)
 — One, two, ba-by, what ya do. Oh... You're
 G5 F[♯]5 F5 Gtr. I w/Rhy. Fill 1 E5^{IX} pick slide steady gliss. w/Rhy. Figs. 2 & 2A E5(type 3)

bet - ter off dead than - a mak - in' a mess of me. Five, six, take your...

Riff A (Gtr. II)

2 0 0 1 2 2 2 0 1 0 3 2
 0 3 4 P 0 1 2 2 2 0 1 0 3 2

Fill 2

H H P P sl. H H P sl. H H P P sl. P H P P P H sl. vib. w/bar
 15 17 19 17 15 14 15 17 14 12 13 15 13 12 10 0 12 14 12 11 14 12 14 14
 P H

(end half time feel)

A5

E5

Guitar solo
w/Rhy. Fig. 1 (Gtr. I) & Rhy. Fill 5 (Gtr. II)

Hey, come on o-ver here 'n' show 'em how to rock, Scot - ti!

Gtr. III

Gtr. II

grad. bend

*8va

1/2

1/2

21 (21) 19

*Refers to Gtr. II only.

D5

loco sl.

w/Rhy. Fig. 1A

sl.

sl.

sl.

A5

10 6 13 12 10 9 7 5 3 5 12 12

⑥ 3fr. open
G E G5

Full

P

⑥ 3fr. 4fr. 5fr. open
G G# A E N.C.

Full

P H P

P P

1/4

1/4

Full

P

Full

P H P

P P

12 15 12 15 12 15 12 15 14 14

E5

A.H. 1/2 (15ma)

1/2

1/2

1/2

1/2

1/2

1/2

A.H. 1/2 (15ma)

D5

A.H. 1/2

P

1/2

1/2

1/2

1/2

1/2

A.H. 1/2

P.M.

14 12 0 11 11 9 11 11 9 11 11 9 11 11 9 11 11 9 12 11

Rhy. Fill 5 (Gtr. II)

Harm.-----1

H

P

P.M.-----4

P.M.

Harm.-----1

9 9 9 9 7 7 7 9 9 9 7 7 5

H

P

2. *E5IX* *G5*

Say, trou - ble keeps knock - in',

P *H* *P*

0 3 4 *P* *H* 2 2 0 1 0 3 3 (3) (3) (3) (3) (3)

D5 *D#5* *E* (6 open)

but Bil - ly keeps rock - in' like this. —

A.H. (8va) *A.H. (8va)*

(3) (3) (3) (3) (3) 7 7 (7) (7) (7) 4

Half time feel Interlude *trem. bar* *slack* *D5* *E5 (type 2)*

Huh!

A.H. (8va) Full

P.M. *P.M.* *semi-harm.* *semi-harm.* *P.M.* *A.H. Full* *P.M.*

(0) 7 5 0 0 0 5 6 7 0 5 0 3 0 (0) 7 5 0 7

D5 *A.H. Full (8va)* *G5*

P.M. *P.M.* *Full* *P.M.*

5 6 7 0 5 0 5 (7) (7) (7) (7) (7) 7 5 0 0 0 5 6 7 0 *p* 3 3

3rd time substitute Rhy. Fill 6
 ⑧12fr.
 E

G5^{XII} F#5 (end Rhy. Fig. 2) F5 E5^{IX} E *sl.*

bet - ter off dead than - a mak - in' a mess_ of me_

(end Rhy. Fig. 2A) Rhy. Fill 1- *sl.*

P.M. - - - 4 P H *sl.*

9 7 7 7 7 7 9 9 (9) (9)

3 4 3 2 9 7 7 7 7 9 9 (9) (9)

3 2 1 0 0 0 0 0 0 0 0 0

*Gtr. I: Vib. w/slide throughout.

w/Rhy. Figs. 2 & 2A
 E5 (type 3) G5 A5 D5 (type 2)

Five, six, take your_ last licks. Sev - en, eight, I'm gon - na

G5^{XII} 3rd time to Coda F#5 F5

give it to you straight. You're bet - ter off dead than - a mak - in' a mess_ of me_

1. Gtr. I E5^{IX} *sl.* E5 (type 3)

Gtr. II

P H P

2 0 0 1 2 2 2 0 1 0 3 0

P H P

Rhy. Fill 6 (Gtr. I)

sl. 3 3 **steady gliss.*

P.M. - - - 4

(9) (9)

12 17

*sl. *Slide down stg. in steady gliss while picking specified rhythm.*

2nd & 3rd times substitute Rhy. Fill 4

Pre-chorus

Gtr. I

Sing for your sup - per, but no - bod - y rides for free. ———

E5(type 3)

E5(type 2)

D5

Gtr. II

Full

A.H. (8va)

P

P

P

semi-harm.

semi-harm.

A.H. (8va)

P.M. — A.H.

A.H. pitch: F#

B5

(cont. in notation)

P.M. — — — — —

— your heart out, send it C. O. D., ——— yeah.

— your big time, I'll take care of m - m - m - me, m - m - me, yeah.

1/2 (Gtr. I cont. in slashes)

Gtr. I

P

P

Gtr. II

*semi-harm. 1/2

P

*semi-harm.

*semi-harm.

P

P

sl.

*Refers to Gtr. I only.

Rhy. Chorus
Fig. 2 E5(type 3)
(Gtr. I)

G5

A5

D5(type 2)

One, two, ba - by, what ya do. Three, four, let me show you the door. ——— You're

Rhy. Fig. 2A (Gtr. II)

Rhy. Fill 4 (Gtr. I)

H

sl.

P.M. — — — — —

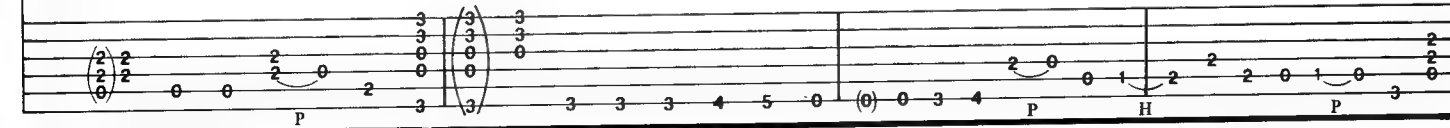
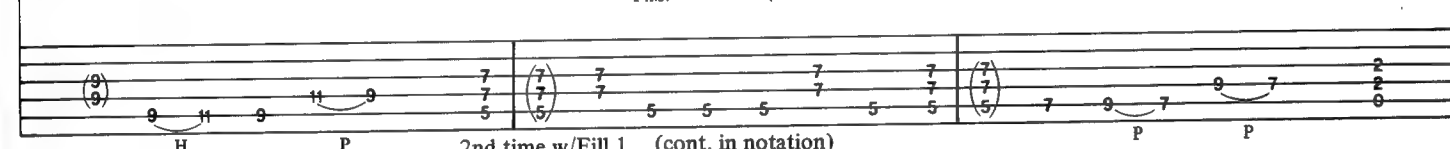
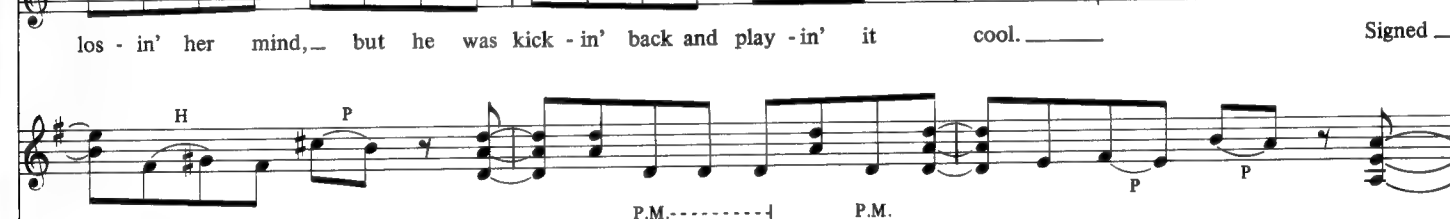
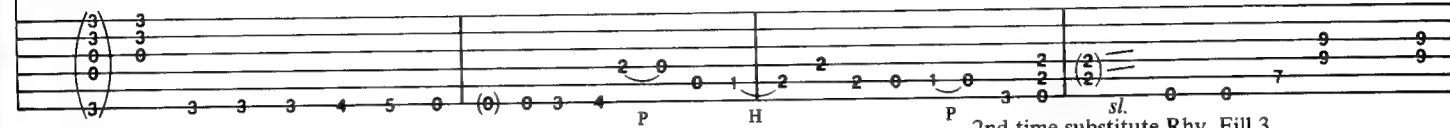
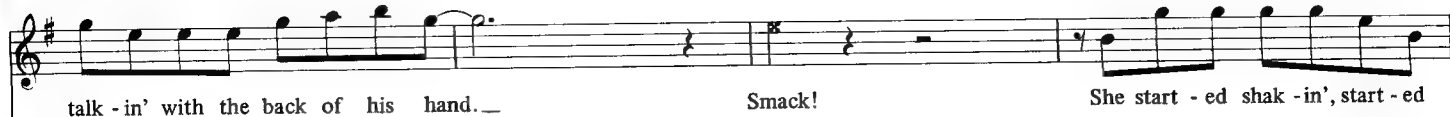
H

sl.

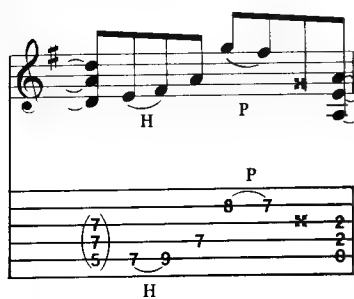
(cont. in notation)

⑥3fr. 4fr. 5fr. open
G G# A E
P.M.-----J N.C.

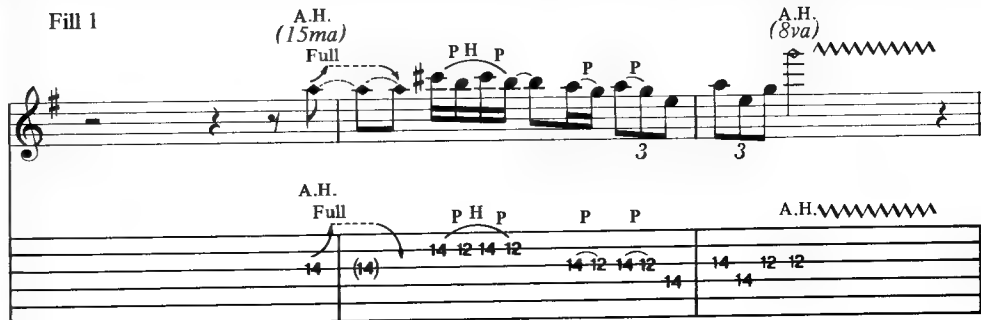
Gtr. I
E5
⑥open
E
P.M.-----J



Rhy. Fill 3 (Gtr. II)



Fill 1



D5 E5 E5(type 2) E5(type 3)

A.H. (8va) Full

P P.M. P.M. P.M. P P.M. P.M. P

(0) 0 0 0 5 6 7 0 (0) 0 0 0 5 6 7 0 P 3 0

1st, 2nd Verses
2nd time substitute Rhy. Fill 2

D5 E5(type 2) Rhy. Fig. 1

*P.M. sl. D5

1.T - Bone Bil - ly just a - sing - in' the blues... He caught his
2. See additional lyrics

Harm. Harm. P

sl. let ring 4

Harm. Harm.

sl. H

*Play only lowest note of chord when P.M. is indicated (throughout).

P

A5 G 3fr. open E G5

P.M. sl. P.M. P

la - dy with an - oth - er man. Lit up a smoke and did some

Rhy. Fig. 1A

P.M. P.M. H P sl. P

*semi-harm.

H P sl. P

*2nd time only.

* Rhy. Fill 2 (6)open E D5

P.M. Harm. Harm. P

Harm. Harm.

(2) (2) (2) 7 7 9 7 9 11 9 7 5

P

*Rhy. Fill 2 includes Gtrs. I & II.

MAKIN' A MESS

Words and Music by
Sebastian Bach, Rachel Bolan
and Dave "The Snake" Sabo

E5 7fr. 133 D5 5fr. 133 E5(type 2) 7fr. 133 E5(type 3) 11 A5 11 G5 2 3 D5vii 7fr. w/slide
 G x000x 2 B5 x 133 D5(type 2) x 13 G5xii 12fr. w/slide F#5 11fr. w/slide F5 10fr. w/slide E5ix 9fr. w/slide D#5 4fr. 133

Fast Rock ♩ = 200

*Gtr. I E5 Half time feel

Intro (Gtrs. tacet)

Oh yeah! _____

Gtr. II

f P P.M. P.M. P

9 7 7 9 7 7 5 6 7 0 P 3 0

*w/slide on pinky

D5 E5

All right. _____

A.H. (8va) Full

P P.M. P.M. P P.M. P.M. P

9 7 7 9 7 7 5 6 7 0 P 3 0

(end half time feel)

Crank it up! Woo!

sl. P semi-harm. P P.M. P.M. P

9 7 7 9 7 7 5 6 7 0 P 3 0

w/Rhy. Fig. 1 (Gtr. I)
E5

Gtr. II

N.C.

P.M.-----4 P.M.-----4

Chorus
w/Rhy. Fig. 1 (3 times)
N.C.

Substitute Rhy. Fill 1 (Gtr. II)

Here I am.

(Resume Rhy. Fig. 1) E5

Close your eyes and I'll be Su-per-man.

N.C.

Substitute Rhy. Fill 1 (Gtr. II)

Here I am.

(Resume Rhy. Fig. 1) E5

Come on, take my lov-in' while you c-c-c-c-can do, say.

N.C.

Substitute Rhy. Fill 1 (Gtr. II)

Here I am.

(Resume Rhy. Fig. 1) E5

Close your eyes and I'll be Su-per-man, say.

w/Rhy. Fig. 3
N.C.

Substitute Rhy. Fill 1 (Gtr. II)

Here I am.

(Resume Rhy. Fig. 3)
G5 A5 N.C.

Come on, take my lov-in' while you can.

w/Rhy. Fill 4 (2 times)
(E7)

w/Rhy. Fig. 2 (Gtrs. I & II)

Gtr. III

⑥ open E 8va

E D

loco

w/Rhy. Fill 6 & Fill 1

B5

A.H. (15ma)

A.H. (15ma)

A.H. pitch: F#

Rhy. Fill 6 (Gtrs. I & II)

B5

D5

Fill 1 (Gtr. IV)

N.C. Substitute Rhy. Fill 1 (Gtr. II) 1. G5 A

Here I am. Come on, take my lov - in' while you can.

Rhy. Fig. 3 (Gtrs. I & II) Gtr. I Gtrs. I & II

P.M. - - - - - P P P H P.M. - - - - - P P P P.M. - - - - -

0 0 3 0 7 0 0 5 5 0 0 5 7 5 0 0 3 0 7 0 0 5 5 0 0 3 5 3 0 3

P P P H P P P 3

Rhy. B5
Fig. 2
(Gtr.II)

bet - ter see a doc - tor 'cause I think I'm get - ting hooked on you.
love's been go - in' blind since the first time I laid eyes on you.

5th open A D5 A 3rd 2fr. A5 G5 6th open E E D

P.M. P.M. A.H. (15ma) sl.

1/4

P.M. - - 4 P.M. - - 4 P.M. - - - - - semi-harm. A.H. sl.

1/4

P (0) 5 (5) (5) sl.

A.H. pitch: A

⑥ open

E E D (end Rhy. Fig. 2) B5

P.M. -----

sl.

Dv

I _____ ain't much for talk - in' but - a all I got to say is... }
 Ain't much for con - ver - sa - tion but I got to let you know. _____ }

P

P.M. -----

() semi-harm.

sl.

P.M. - 4

let ring -----

P

4 0 5 (5)

P ()

4 6 0 0

sl.

7 7 0 7

Chorus
w/Rhy. Fig. 1
N.C.

Substitute Rhy. Fill 1 (Gtr. II)

(Resume Rhy. Fig. 1)

E5

Here I am. _____

Close your eyes and I'll be su - per - man. _____

[illegible]

2nd time substitute Rhy. Fill 2
N.C. (A7)

do?
do?

A.H.
(15ma)

A.H.
(15ma)

No, no, no, what can I
No, n - n - no, n - n - no, . what can I.

P.M. - - - 4

A.H.

A.H. pitch: B

H

(E7)

do?
do?

I
My

P.M. - - - 4

P.M. - - - 4

(cont. in slashes)

sl.

sl.

Rhy. Fill 2 (Gtr. 1)

A.H. - - - 4
(15ma)

P.M. - - - 4

H

P.M. - - - 4

A.H. - - - 4

P.M. - - - 4

A.H. pitch: G#

[illegible]

dressed in spa - ghet - ti rags.____
on Sec - ond Av - e - nue_____

with her

Gtr. I

P.M. - 4

P.M. - - 4

H

Gtr. II

let ring -----

with her al - i - ga - tor bags.
and de - sign - er at - ti - tude.

What can you
What can you

P.M. - - 1

P.M. - - -

H

sim.

s

57

Words and Music by
Rachel Bolan and Dave "The Snake" Sabo

Moderate Rock ♩ = 118

Intro	N.C. Gtr. I
-------	----------------

[illegible][illegible]

*On beat 4, Gtr. II plays ① & ② open only.

N.C.
Rhy. Fig. 1 (Gtrs. I & II)

N.C.
Rhy. Fig. 1 (Gtrs. I & II)

E5
(end Rhy. Fig. 1)

Musical score for guitar, showing a melody line with various techniques (P, H, A.H., P.M.) and a fretboard diagram below it. The fretboard diagram shows fingerings for the right hand (P, H) and left hand (A.H., P.M.). The score is for a piece titled "E3 (end Rhy. Fig. 1)".

*On beat 4, Gtr. II plays ① & ② open only (throughout).

Chorus

Bb5 F5 G5

They call us prob - lem_ child_ We spend our lives on_ trial_ We walk an end - less_ mile_ We are the youth gone_ wild!_

Harm. (15ma) slack

trem. bar

Harm. slack* dim.

Gtrs. I&II

*E (6 open) sounds as it hits fretboard when bar is depressed. Don't pick.

_ We stand and we won't_ fall_ We're one and one_ for all_ The writ - ing's on the_ wall_ We are the youth gone_ wild!_

N.C. G5

let ring

sl.

P

P

sl.

P

P

w/Rhy. Fig. 1
N.C.(Gm)

Woh. Woh. woh. Woh. We are the youth gone_ wild!_

w/Rhy. Fig. 1 (2 times)
N.C.(Gm)

(Eb)

G5

Yeah. Yeah. yeah. Yeah.

Substitute Rhy. Fill 7

Resume Rhy. Fig. 1

N.C.(Gm)

(Eb)

_ We are the youth gone_ wild!_ Woh. Woh. woh.

G5

Woh. We are the youth gone_ wild!_

Rhy. Fill 7 (Gtrs. I & II)

Bb5 F5 G5

sl.

sl.

2. **A5 Guitar solo**
*P.M.-----J

Well, let me hear ya get wild!

Gtr. III *slack P slack A.H. (8va) Full 1/2 Full Full sl. P.M. rake

semi-harm. trem. bar *slack P

3 8 20 (20) 20 (20) 13 10

*Depress bar before striking note.
**D (4) open rings sympathetically. Don't pick.

*Play only lowest note of chord when P.M. is indicated (throughout).

G5 F5 E5 F5

H P P.M.-----J A.H. (8va) sl. H H P.M.-----J H H P.M.-----J H P sl. sl.

10 11 10 10 13 11 10 10 12 10 14 15 15 17 13 17 12 17 15 17 13 17 12 13 12 14 17

A.H. pitch: E G5 A5 P.M.-----J A.H. (8va) Full 1/2 3 P semi-harm. P.M. P.M. semi-harm. A.H. (8va) Full

Gtr. IV semi-harm. 1/2 P Full p A.H. Full

15 17 17 19 17 17 20 20 4 (4) 4 (4) 2 4 5 7 7 5 7 (7) 5 7 5 8

*Let ring w/vib. for one beat into next bar.
**Vib. refers to Gtr. III only.

A.H. pitch: F#

G5 (type 2) sl. w/Rhy. Fill 6 D5 Full P N.C. G5

P P Full Full P trem. bar 2 H P

(0) 5 8 7 5 8 7 5 8 7 5 7 7 5 (5) 5 (5) 3 0 3 5 3 1 0

Rhy. Fill 6 D5 N.C. G5

sl.

7 7 7 7 1 1 1 0 1 5 (5) (5) 3 sl.

P

N.C. w/Rhy. Fill 2 F5

So man - y oth - ers have
We're stand - in' tall, ain't

(Gtr. I)

P P P.M.----- P.M.---

E♭5 w/Rhy. Fill 3 D5 N.C. G5

stood where I stand... We are the young, (Hey!) so raise_ your hands!_ }
nev - er a doubt... We are the young, (Hey!) so shout it out! }

(Gtr. I)

P.M.----- P

Chorus
w/Rhy. Fill 4
N.C.(Gm) w/Rhy. Fig. 1 (last 3 bars only) (E♭)

They call us prob - lem_ child... We spend our lives on_ trial... We walk an end - less_ mile...

G5 w/Rhy. Fig. 1 N.C.(Gm) (E♭)

— We are the youth gone_ wild! We stand and we won't_ fall... We're one and one for all...

G5 1. w/Rhy. Fill 1 F Gm

— The writ - ing's on the_ wall... We are the youth gone_ wild!_

Rhy. Fill 2 (Gtr. II)

A.H. 1/2 (8va) A.H. 1/2 A.H. 1/2 A.H. 1/2

A.H. pitches: A B♭ D 5 0 1

Rhy. Fill 3 (Gtr. II)

A.H. (8va) sl. A.H. sl.

A.H. pitch: D

Rhy. Fill 4 (Gtrs. I & II)

sl. sl.

An - oth - er mis - fit kid, an - oth - er burned out town. me.

Get a three - piece Wall Street smile and son you'll look just like

F Gm

I nev - er played by the rules, and I nev - er real - ly cared. My

I said, "Hey man, there's some - thing you ought - a know. Well, I'll tell ya

F Eb5

2nd time substitute Rhy. Fill 5

N.C. F5 Pre-chorus

nas - ty rep - u - ta - tion takes me ev - 'ry - where. Well, I look and see it's not on - ly me.

Park Av - e - nue leads to skid row." Well, I look and see it's not on - ly me.

* f P P P.M.----- P.M.----- P.M.-----

*Increase vol. w/knob.

Rhy. Fill 5 (Gtrs I & II)

N.C. F5

* f P P

*Increase vol. w/knob.

YOUTH GONE WILD

Words and Music by
Rachel Bolan and Dave "The Snake" Sabo

A5 G5 F5 G5 (type 2)

11 2 34 134 34

Moderate Rock ♩ = 120

Intro (Gtrs. I & II) (E♭)

G5 N.C. (Gm) Rhy. Fig. 1 (E♭)

Woh yeah! (end Rhy. Fig. 1)

1st, 2nd Verses

Since I was born, they could-n't hold me down.
Boss scream - in' in my ear a-bout who I'm s'posed to be.

*Reduce vol. w/knob.

D.S. al Coda

w/Rhy. Fill 4

C Em/B N.C.(G)

duce ya, yes I do. Oh, yeah, yeah, yeah, yeah, yeah!

Harm. (8va)

trem. bar

3 1/2 1/4

3 1/2 P.M. 1/4

Coda w/Rhy. Figs. 1 & 1A (Both 2 times)

N.C. B5 D5 C#5 N.C. B5 D5 C#5 N.C.(C) (Em/B) (G)

Shake, shake, shake it like a rat-tle-snake. Boom, boom, ba-by, out go the l-l-l-l-l-l-l-lights.

B5 D5 C#5 N.C. B5 D5 C#5 N.C.(C) (Em/B) (G)

Shake, shake, shake it like a rat-tle-snake. Stay-in' up late do-in' the rat-tle-snake shake.

w/Rhy. Fill 5 (3 1/2 times)

N.C. Gtr. II A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma) Full

P.M. P.M. P.M. A.H. P.M. A.H. P.M. A.H. P.M. P.M. P.M. P.M. A.H. Full

A.H. pitch: B A.H. pitch: B A.H. pitch: C# A.H. pitch: A

A.H. (15ma) A.H. (15ma)

P.M. P.M. P.M. P.M. P.M. A.H. P.M. P.M. A.H.

A.H. pitch: A A.H. pitch: B

Rhy. Fill 5 (Gtr. I)

P.M. P.M. P.M. P.M. P.M.

G5 8va- ⑧ 4fr. G# A5

D5(type 3)A5 D(type 3)A5 G5 Gtr. E5

(Spoken:) Ooh, she makes my rattlesnake shake when you do that shake,

Gtr. III (Gtr. III out)

let ring-1 let ring-1 let ring-1

Gtr. II trem. bar

w/Rhy. Fill 4 C Em/B N.C.(G) E5

baby. Ooh. Ha ha ha ha. I got a friend, I want to intro -

Full 1/2 Full

grad. bend Full 1/2 Full

sl. P.M.-----1

Rhy. Fill 4 (Gtr. I)

*A.H. (15ma)

let ring----1 let ring----1

*A.H.

*1st time only.

w/Rhy. Figs. 1 & 1A (Both 2 times)

N.C. B5 D5 C#5

N.C. B5 D5 C#5 N.C. B5 D5 C#5 N.C.(C) (Em/B) (G)
 Shake, shake, shake it like a rat - tle - snake. Boom, boom, ba - by, out go the lights.

2nd time substitute Rhy. Fill 3

3rd time to Coda

Shake, shake, shake it like a rat-tle-snake. Stay-in' up late do-in' the rat-tle-snake shake.

1.

N.C.

Huh!

Gtrs. I&II

P.M.---

2.

E5(type 2)

Gtrs. I&II

P.M.---

Hu-mu-nu-mu-nu-mu-nu-mu woh. Shake it, shake,

1½

Gtrs. I&II

H

P.M.---

P.M.

P.M.

P.M.---

trem. bar

1

Gtr. III

Harm.---

(8va)

**

*let ring---

Harm.---

trem. bar

1½

Harm.---

12

24

24

26

*Notes struck while toggle switch is in off position. **Flip toggle switch between on & off positions in rhythm indicated.

The musical score is for the song "The Boy Who Swam with Piranhas" by John Williams. It is in 2/4 time and G major. The score is written for guitar and voice. The guitar part includes a solo at the beginning, followed by a series of chords and melodic lines. The voice part enters with the lyrics "boy!" and continues with a melodic line. The score includes various musical notations such as slurs, ties, and dynamic markings. The guitar part is written on a single staff, and the voice part is written on a single staff. The score is divided into measures by vertical bar lines. The guitar part includes a solo at the beginning, followed by a series of chords and melodic lines. The voice part enters with the lyrics "boy!" and continues with a melodic line. The score includes various musical notations such as slurs, ties, and dynamic markings. The guitar part is written on a single staff, and the voice part is written on a single staff. The score is divided into measures by vertical bar lines.

A.H. pitch: E

* G (③ open) is not picked but is touched by L.H. finger as it slides down 2nd stg.

A.H.
pitch: G

P H
A.H. pitch: G

Rhy. Fill 3 (Gtr. I)

A.H.
(15ma)

P.M.

P.M.

A.H.

Full

Full

A.H. pitch: C♭

w/Rhy. Fill 1
A5

⑤ 4fr. C# 2fr. open B A

Pre-chorus C5

cat's a - way." _____
so is she. _____

I know what you've been try - in'.
You're lost in search of pas - sion. _____

P.M.-----1 sl.

D5 E5 P.M. sl.

D5 E5 P.M.-----1

2nd time substitute Rhy. Fill 2 C5

But what you got
But Prince Charm - ing

pick scrape

P.M.-----1

D5 A5

B5 ⑥ 3fr. open 3fr. G E G P.M.-----1

ain't worth buy - ing.
ain't in fash - ion.

Can't make a liv - in' work - in' door to door.
So let it bleed - if you wan - na stay. }

A.H. (15ma)

A.H.

A.H. pitch: A

Rhy. Fill 1 (Gtr. I)
A5

P semi-harm. P

Rhy. Fill 2 (Gtr. II)

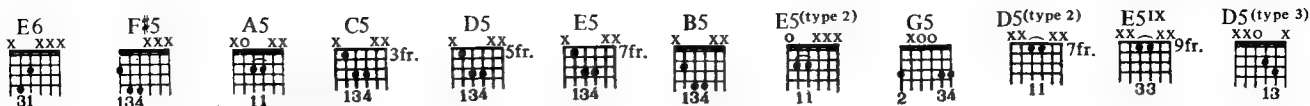
P.M.-----1

trem. bar 2 1/2 2 1/2

sl.

RATTLESNAKE SHAKE

Words and Music by
Rachel Bolan and Dave "The Snake" Sabo



Moderate Rock $\text{♩} = 144$

Intro

N.C. Gtr. I

A.H. (15ma) A.H. (15ma) A.H. (15ma) Full (C) (Em/B) (G)

P.M.---4 P.M. P.M. A.H. P.M. P.M. A.H. P.M.---4 P.M. P.M. Full let ring-4 let ring-4

A.H. pitch: G# A.H. pitch: A A.H. pitch: A

N.C. A.H. (15ma) A.H. (15ma) Full 1/2 Full (C) (Em/B) (G) 1/2

P.M.---4 P.M. P.M. A.H. P.M. P.M. A.H. grad. bend Full P.M.---4 semi-harm. P.M. 1/2 Full sl. let ring-4 let ring-4 f grad. bend 1/2

A.H. pitch: G# A.H. pitch: A

Gtr. II

sl. grad. bend 1/2

N.C. B5 D5 C#5 N.C. A.H. (15ma) A.H. (15ma) B5 D5 C#5 N.C.(C) (Em/B) (G)

Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1)

P.M.---4 P.M. P.M. P.M. A.H. P.M. A.H. P.M.---4 P.M. P.M. let ring-4 let ring-4

A.H. pitch: B A.H. pitch: C# (end Rhy. Fig. 1A)

Rhy. Fig. 1A (Gtr. II)

P.M.---4 P.M. P.M. P.M. P.M.---4 P.M. P.M. grad. bend 1/2

w/Rhy. Fig. 4 (2 times)
C#m9

Asus2#4

Emaj7

Badd4

hey! _____ Yeah! _____

sl. rake sl. sl. Full P P rake

sl. sl. sl. sl. Full P P

4-5 4 6 6 (6) 6-7 7-9 11 9 11 9 14 12 11

sl. sl. sl.

C#m9

Asus2#4

Emaj7

Badd4

~~~~~ H ~~~~~ H ~~~~~ P P

~~~~~ H ~~~~~ H ~~~~~ P P

12 11 12 12 14 13 (13) 13 11 11 14 12 14 12 11 12

C#m9

Asus2#4

E

B5

C#m

Oo, wo, ho! _____ Wo! _____ Wo, _____ wo! _____

Gtr. III H ~~~~~ sl. sl. P H

semi-harm. let ring- rit. sl. sl. sl. sl. sl. sl.

11 12 11 12 (12) 12 14 14 12 sl. 9 10 11 13 13 11 9

P H

Gtrs. I&II

let ring- let ring- rit.

0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4

4 0 4 4 0 4 4 4 4 4 4 4 4 4 4 4

C#5 *sl.* A5 ⁸open E E B5 Chorus
 w/Rhy. Figs. 3 & 3A
 C#5 A5

Ee yeah, yeah, yeah, yeah, — yeah! — Eight-teen and life, you got it.

1 1/2 1/2 3 P P H P P P P 3/4 Full *sl.*

14 16 17 19 17 16 17 16 19 16 19 17 16 17 16 16 18 18 16 19 3/4 Full *sl.* (19)

— Eight - een and life, you got it. Eight - een and life, you know. — Your crime is time, — and it's

Gtr. III E B Outro
C#m9 Asus2#4 Emaj7 Badd4
 eight - een and life to go, _____ yeah, _____

[illegible]

Gtrs. I, II & III

Rhy. Fig. 4

let ring-----

let ring-----

let ring-----

let ring-----

Bridge

Gtr. III E^{VII} B
P.M.- - J P.M.- - - J P.M.- - J P.M.
sirr.

"Ac - ci - dents_ will hap - pen," they all heard Rick - y say... He

(Gtrs. I&II)

A B H

fir - ed his six-shot to_the wind,that child blew a child_a - way,_ yeah, yeah! _

Gtr. IV Gtrs. I&II Fdbk. sl. >H semi-harm. Gtr. IV H H H H

E B5 B C#5 A5 Full trem. bar let ring ----- 4 hold bend 1/2 (15ma) Full

C#5 A5 open E E open E B5 Full rake-- 6

C#m7 B/C# A B N.C.(G#)

He mar - ried troub - le, had a court - ship with a gun.

Gtrs. II&III sl. Gtr. III sl. Gtrs. II&III

P.M.-----4 P.M.-----4

sl.

Pre-chorus
w/Rhy. Fig. 2
A5 A/G# F#5 G#5 F#5 G#5

Bang, bang, shoot 'em up,-- the par - ty nev - er ends.-- You can't think of dy - ing when the

Chorus
w/Rhy. Fig. 3 & 3A
A5 B5 C#5 A5 E B5 C5

bot - tle's your best friend and now it's... Eight - een and life, you got it. Eight - een and life, you know.--

C#5 A5 (B) open E E B5 C5 C#5 A5 (B) 2fr. B

Your crime is time-- and it's eight - een and - a life to go! -- Eight - een and life, you got it.

E B5 C5 C#5 A5 (B) 2fr. B

Eight - een and life, you know. -- Your crime is time -- and it's

Gtr. III E B5 C#m Gtr. I

eight - een and life to go, -- yeah, yeah!

Gtrs. I&II Gtrs. II&III Gtr. III sl. Gtr. II

Full Full Full Full

sl. P.M. - - 4 P.M. - - 4 P.M. - - 4

sl.

17/47 18 17 16 19 (19)

⑥ open

*Low stgs. only.

⑤2fr.

Fill 1
(Gtr. III)

Musical score for guitar (Gtr. III). The score consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with a long slur over the first three measures, followed by a series of eighth and sixteenth notes with slurs and accents. The bottom staff is a bass clef with a key signature of three sharps. It contains a bass line with fingerings (4, 4, 4, 4 6 9, 4 5 4, 4 6 4, 6 7 6, 6) and slurs. The score ends with a double bar line and a wavy line indicating a continuation.

w/Rhy. Fill 1
 Asus2

B5 N.C.(G#) w/Rhy. Fig. 1 (1st 3 bars only)
 C#m B C#m B

fin-gers to the bone. Just bare-ly out of school, came from the edge of town.

Gtrs. II&III Gtr. III *> Full* Gtr. II Fdbk. (8va) *sl.*
 Gtr. II *Full* *mf sl.* Fdbk. *sl.*
sl. w/Rhy. Fill 1 Asus2 Fdbk. pitch: B Pre-chorus
 C#m B B5 N.C.(G#) A5 A/G#

Fought like a switch-blade so no one could take him down,— no! He had no-mon-ey, no,

Gtrs. II&III Gtr. III *> Full* Gtr. II *Full*
trem. bar *f* *sl.* Rhy. Fig. 2 P.M.-----4
sl.

F#5 G#5 F#5 G#5 A5 B5
 no good at home... Walked the streets a sol-dier and he fought the world a-lone and now it's...

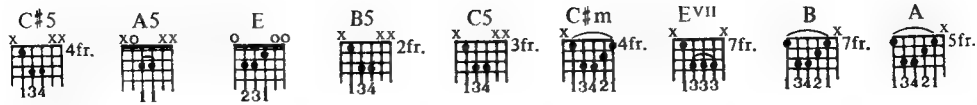
(end Rhy. Fig. 2)
 P.M.-----4 P.M.-----4

Rhy. Fill 1
 Asus2 B5 N.C.(G#)

mf *>* *let ring*

18 AND LIFE

Words and Music by
Rachel Bolan and Dave "The Snake" Sabo



Moderate Rock ♩ = 92

Intro Gtr. I Rhy. Fig. 1 C#m B C#m B C#m B

mf (clean tone)
let ring

H

Asus2 Bsus4 (end Rhy. Fig. 1) *w/Rhy. Fig. 1 C#m B C#m B Asus2 Bsus4

Gtr. II

sl. (fade in) *pp* *mp* (distorted tone) *sl.* *trem. bar* *sl.* *P* *trem. bar* (slight vib.)

sl. *Doubled by an acoustic gtr. †Depress bar before striking note.

1st Verse
w/Rhy. Fig. 1 (1st 3 bars only)

C#m B C#m B C#m B

Rick - y was a young boy, he had a heart of stone. Lived nine to five and he worked his

Gtr. III Harm. *sl.*
Gtr. II *f* pick *sl.* *sl.*
pick *sl.*
Harm. 16 *sl.*

w/Riffs A & A1 (1st 3 bars only)

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, including a half note (H) and a phrase marked "P.M.-----". The bottom staff is a bass clef with a sequence of fret numbers: 9, 8, 7, 0, 2, 3, 0, 0, 9, 8, 7, 0, 9, 8, 7, 0, 2, 3. There are also fret numbers 9 and 8 on the first staff. A half note (H) is indicated below the bottom staff.

w/Rhy. Fill 6

Second system of musical notation. The top staff continues the melodic line, ending with a wavy line. It includes a phrase marked "A.H. (15ma)" and a chord symbol "G5". The bottom staff continues the fret sequence: 9, 8, 7, 0, 2, 3, 0, 0, 9, 8, 7, 0, 9, 8, 7, 0, 2, 3. There are also fret numbers 9 and 8 on the first staff. A half note (H) is indicated below the bottom staff. The text "A.H. pitch: C#" is written below the bottom staff.

Free time

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, including a half note (H) and a phrase marked "P.M.-----". The bottom staff is a bass clef with a sequence of fret numbers: 9, 8, 7, 0, 2, 3, 0, 0, 9, 8, 7, 0, 9, 8, 7, 0, 2, 3. There are also fret numbers 9 and 8 on the first staff. A half note (H) is indicated below the bottom staff. The text "A.H. pitch: C#" is written below the bottom staff.

Rhy. Fill 6

Fourth system of musical notation, enclosed in a box. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, including a half note (H) and a phrase marked "P.M.-----". The bottom staff is a bass clef with a sequence of fret numbers: 9, 8, 7, 0, 2, 3, 0, 0, 9, 8, 7, 0, 9, 8, 7, 0, 2, 3. There are also fret numbers 9 and 8 on the first staff. A half note (H) is indicated below the bottom staff. The text "A.H. pitch: C#" is written below the bottom staff.

B5

P.M.-----

G5

w/Riffs A & A1 (both 3 times)
N.C.(E5)

You bet - ter hur - ry and get a piece of me. _____

sl.

Gtr. II

P.M.-----4

H

12

11

3 3

3 3

9 8 7

0 0

0 2 3

H

Oh, take a piece of me. _____ Ya get a piece, a

A.H. (15ma)

A.H. (15ma)

P.M.-----4 A.H. H P.M.-----4 A.H.-----7 H P.M.-----4

A.H. pitch: C#

H

A.H. pitches: F# F E

H

9 8 7

0 0

0 2 3

0 0

9 8 7

0

piece of me. _____ Oh, take a piece of me. _____ Woh. _____

A.H. (15ma)

H P.M.-----4 A.H.-----7 H P.M.-----4 H

(0)

9 8 7

0 2 3

0 0

9 8 7

0 2 3

0 0

9 8 7

0 2 3

0 0

A.H. pitches: C# C B

H

H

P.M.-----4

H P.M.-----4 H

(0)

9 8 7

0 2 3

0 0

9 8 7

0 2 3

0 0

9 8 7

0 2 3

0 0

H

H

A5
 A7
 D
 w/Riff A (1st 2 bars only)
 N.C.(E5)

One for the mon - ey, two for the show. Round and a - round and a -

P.M. P.M. P.M. H

1 2 5 5
 2 2 5 5
 0 0 0 1 2 0 0 7 6 5 0 2 3

round we go. Take a look at what - a you might need. —

Rhy. Fill 4

A.H.-----
(15ma)

Gtr. II

P.M.-----

sl.

A.H.-----
36

36

4 9

2 2 2 2 2 2

7

12 7 0 2 3

sl.

sl.

sl.

*Harmonic produced by tapping string w/edge of pick, above where 36th fret would be.

Rhy. Fill 5

Gtr. II

The musical score is for a guitar solo titled 'Rhy. Fill 5'. It is written for a second guitar (Gtr. II) in the key of D major (one sharp). The notation is on a single staff with a treble clef. The piece begins with a 'P.M.' (pick up) followed by a 4-measure rest. The melody consists of eighth and quarter notes, with some measures containing doublets. A double bar line appears after the 4-measure rest. Following this, there are two measures of sustained chords, each marked with a '7' (7th fret) and a 'H' (harmonic). The final measure of the solo is a single eighth note marked with a '7' and a 'H'. Below the staff, there are two rows of fret numbers. The first row shows fret numbers 2, 2, 0, 0, 0, 0, 10, 10, 5, 5, 5, 5, 6, 7. The second row shows fret numbers 0, 0, 0, 0, 0, 0, 9, 9, 5, 5, 5, 5, 6, 7. A double bar line is placed between the 6th and 7th fret numbers in both rows. The 'H' and '7' markings are placed below the staff, corresponding to the harmonic and fret positions.

P.M. --- 4

H

H

A5 G5^{III} w/Riffs A & A1 (Both 1st 2 bars only)
N.C.(E5)

One for the mon - ey, two — for the show. Round and - a round and - a

P.M. P.M.

A5 G5^{VII} sl. A5^{IX} A A ⑤ open

round we go. — Take a look at what - a you might need. —

P.M.----- P.M.-----

H H

B5 ⑤ 2fr. open B A B5 G5 w/Riffs A & A1 (Both 1st 2 bars only)
N.C.(E5)

You bet - ter hur - ry to get a piece of me. —

P.M.-----

H H

sl. P.M.-----

A5 Gsus4 ^{③7fr. 6fr. ④7fr.} D C# A B5 G5

*P.M.----- P.M.-----

Come on, ba-by, got-ta wait and see. You bet-ter hur-ry to get a piece of

sl. sl.

P.M.-----4

9 10 10 8 8 8 4 4 4 4 4 4 5-12 11 3 3
 8 9 9 7 7 7 4 4 4 4 4 4 12 11 0 0
 6 7 7 7 7 7 4 4 4 4 4 4 11 11 0 0
 0 0 0 0 0 0 4 4 4 4 4 4 3 3 3 3

*Play only lowest note of chord when P.M. is indicated (throughout).

w/Riffs A & A1 N.C.(E5) w/Rhy. Fill 1

me. _____

2nd Verse w/Riff A (2 times)

Gtr. II ..

P.M.-----

E5(type 2) D5(type 2) E5¹¹

Caught a lone-ly la-dy, she's cry-in' on a cig-a-rette. (Uh.) I got

trem. bar 6

E5 E5(type 2) ^{⑥open 2fr. 3fr.} E F# G

P.M.----- P.M.-----

nas-ty, nas-ty hab-its, and that's all she's gon-na get from me.

Harm. (15ma) 1 6 1 6 1/2 1/2 1/2 1/2 sl.

trem. bar Harm. 1 6 1 6 1/2 1/2 1/2 1/2

2.6 2.6 (2.6) 2.6 12

*Pull bar up. sl.

Musical score for the song "I've Got My Heels and Look-in' Pretty on a String of Beans". The score is written for guitar and includes a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features a "w/Rhy. Fill 2" section, a "D5" chord, and a "P.M." (Pedal Point) section. The vocal line includes the lyrics: "I've got my heels and look - in' pret - ty on a". The guitar part includes a "trem. bar" (tremolo bar) section and a "let ring" section. The score is marked with "sl." (slide) and "4 1/2" (bend). The guitar part includes a "P.M." (Pedal Point) section and a "let ring" section. The score is marked with "sl." (slide) and "4 1/2" (bend).

w/Rhy. Fill 3

Sat - ur - day night, night, night. _____ Good God, b -

TP TP TP H P TP sl.

TP H P TP sl.

12 7 9 7 12 7 (7)

12 7 14 9

TP TP TP TP

7

2 2 0

9 8 6

③ open A D5 ③ open A C5
 P.M. P.M.

w/Riffs A & A1 (Both 1st 2 bars only)
 N.C.(E5)

less my soul. I need a fix of rock 'n' roll. —

10 10 10 8 8
 9 7 7 7 7
 7 7 7 7 7

Rhy. Fill 2

Gtr. II

A.H. (15ma)

let ring

P.M.

P.M.

2 2 2 2 2

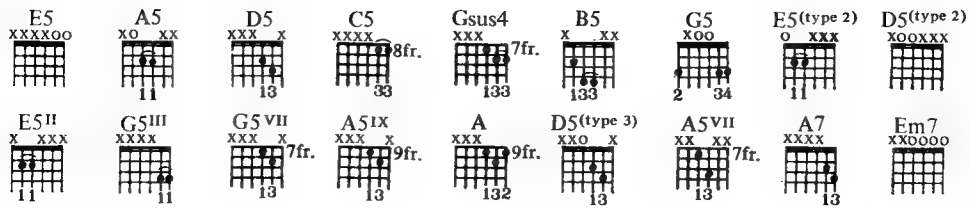
A.H. pitches: D A D

Rhy. Fill 3

The musical score for Rhythm Fill 3 consists of two staves. The top staff is for guitar, labeled 'Gtr. II' with a treble clef and a key signature of one sharp (F#). The melody begins with a series of eighth notes, followed by a triplet of eighth notes, and then a quarter note. A 'P.M.' (Palm Mute) instruction is indicated by a dashed line under the first measure. The bottom staff is for bass, with a bass clef. It features a series of eighth notes, followed by a triplet of eighth notes, and then a quarter note. The bass line is marked with 'H' (Harmonics) and '2' (Second fret) in several places.

PIECE OF ME

Words and Music by
Rachel Bolan



Moderately fast Rock ♩ = 142

Harm.-----

Intro
w/Riff A
N.C.(E5)
Gtr. I

let ring-----
f

trem. bar
2½ 2½ 2½ 2½

Gtr. II
sl. 6

12 12 12 12 10 sl.

Riff A1
Two gtrs.

w/Rhy. Fill 1 (end Riff A1)

P.M.-----4

0 0 7 6 5 0 2 3

1st Verse
w/Riff A (2 times)
(Gtr. II) ~~~~~
E5

Sleaz - in' in the cit - y. You know I'm look - in' for a fight.

Gtr. I

P.M.-----4

0 0 0 0

0 0 9 9 7 0

0 0 9 9 7 0

*Riff A

P.M.-----4

0 0 7 6 5 0 2 3

*Bass arr. for gtr.

Rhy. Fill 1
Gtr. II (cont. in slashes)

P.M.-----4

0 0 7 6 5 0

A5 D5

ache. Ooh. Oh, yeah.

Full A.H. (8va) Full A.H. (15ma) Full A.H. (15ma) Full A.H. (15ma) H P 3

Full A.H. Full A.H. P.M. A.H. P.M.

(15) 15 15 12 14 14 12 (12) 14 12 14 12 14 12 14 12 14 13 12

A.H. pitch: A H P

E5 D5 A5 D5

Time heals a broken heart. No, no, no, no,

A.H. (8va) Full H H Full P P Full Full Full Full

hold bend hold bend

A.H. H Full P Full Full Full Full

15 15 12 14 12 14 14 12 14 12 14 14 15 14 15 14 14 15 14 15

H H P

E5 D5 Fade out

no, no, no, no! Can't stand the heart-ache.

Full Full 1/2 Full sl. sl. sl.

hold bend

Full Full 1/2 Full sl. sl.

14 15 14 15 15 12 14 15 (15) (15) sl. sl. sl.

sl.

A5 D5 E5 D5

But that's_ just the way_ it goes._ I can't stand_ the heart - ache._

A5 D5 E5 D5

So bleeds the red,_ red, red_ rose._ Time heals_ a bro - ken heart._

A5 D5 E5 D5

But that's_ just the way_ it goes!_ I can't stand_ the heart - ache._

sl. $\frac{1}{2}$ Full $\frac{1}{2}$ Full P.M. $\frac{1}{2}$ Full $\frac{1}{2}$ Full

sl.

A5 D5 E5 D5

So bleeds the red,_ red rose._ Time heals_ a bro - ken heart._

A.H. (15ma) Full Full Full Full Full Full Full Full

sl. P.M. A.H. Full Full Full Full Full Full

sl.

A5 D5 E5 D5

But that's_ just the way_ it goes._ Can't stand_ the heart -

Full Full Full Full Full Full

(5) 5 (5) 15 (15) 15 12 15 12 15

A.H. (8va) *sl.* P *semi-harm.* D5 A.H. (8va) Full P Full *sl.* D5
 3 12 0 5 8 9 9 2 (2) 0 2 15 14 3

sl. P A.H. pitch: A

sl. E5 w/Rhy. Fill 3 G5
 3 5 3 9 7 7 4 0 12 14 11 12 14 11 12 14 12 13 15 13 17 13
 7 9 (9) (7) *sl.* P

sl. P

Pre-chorus w/Rhy. Fig. 2 A5 G5 A5
 Up - town, run me down un - der your wheels. I -
 8va *loco* *slack*
 6 6 6 14 15 17 17 15 14 14 15 17 17 15 14 15 17 17 15 13 (13) (13)
 15 17 *semi-harm.* *trem. bar* 1½ *slack*

slack

*Depress and vib. bar simultaneously.

Chorus w/Rhy. Figs. 3 & 3A (till fade) D5
 B5 A5 B5 E5
 pray, one day, you'll know how it feels. Can't stand the heart - ache.
 A5 D5 E5 D5
 So bleeds the red, red rose. Time heals a bro - ken heart.

Rhy. Fill 3

A.H. (8va) A.H. (8va)
 P.M. P.M. A.H. A.H.
 (9) 9 12 (12) 14 12 10 5 4 5 3
 (9) 9 7 0 10 10
 A.H. pitch: A A

E5 D5 A5 D5

Time heals a broken heart. But that's just the way it goes.

w/Rhy. Fill 2

E5^{VII} E5 D5 E5

I can't stand, I can't stand the heart-ache.

w/Rhy. Fig. 1 (Both gtrs., 1st 3 bars only)

D5^V C#5 D5^V Bridge G5 A5

You held me like a pris-on-er.

A5 G5

And I don't know why I stayed here from the start.

A5^{XII}

And I don't know why I stayed here from the start.

A.H. (15ma) vib. w/bar A.H.

Guitar solo

*w/Rhy. Fig. 1 (1st 2 bars only, 3 times)

Full sl. Full sl. Full sl. Full sl.

A.H. Full Full (8va) sl.

A.H. Full Full sl.

*The first note of Rhy. Fig. 1 is struck, not tied (this bar only).

A.H. pitch: D

w/Rhy. Fig. 1 D5 E5 D5 C#5 A5

ache. _____ Oh, you —

sl. *P* *sl.*

(7) 7 5 7 (7) 5 7 5 *sl.* 10 10 10 12 10 12 10 9 10 9 7 9 7 7

sl.

2nd Verse
* w/Rhy. Fig. 1 (1st 2 bars only, 3 times)

E5 D D5 E E5

— got caught in the line of fire, — A by - stand - er in - no - cence. —

Harm. —

P.M. P.M. P.M. P.M. --- 4

Harm. —

9 9 9 9 7 (7) 7 7 7 9 9 9 9 7 (7) 7 7 7 7

7 7 9 9 7 7 7 5 0 0 5 5 0 (0) 0 0

*The first note of Rhy. Fig. 1 is struck, not tied (this bar only).

w/Rhy. Fill 1

D D5 E G5

You held your own till it was - n't yours — an - y - more. — Waste —

A.H. (8va) A.H. (8va)

P.M. P.M. P.M. P.M. --- 4

A.H. A.H.

9 9 9 9 7 (7) 7 7 7 9 9 9 9 12 (12) 14 12 10 5 4 5 3

7 7 0 7 7 7 (7) 5 0 0 5 5 0 (0) 0 10

A.H. pitch: A A

Pre-chorus
w/Rhy. Fig. 2 (Both gtrs.)

A5 G5 A5 B5 A5 B5

— a - way an - oth - er day — in - to the night. — You're — at home — by the phone. It don't seem right. —

Chorus
w/Rhy. Figs. 3 & 3A (both 2 times)

E5 D5 A5 D5

Can't stand the heart - ache. — So bleeds the red, — red rose. —

E5 D5

— red rose. — Time heals a bro - ken heart. —

(end Rhy. Fig. 3)

A.H. (8va)

P

P

A.H.

(end Rhy. Fig. 3A)

P

P.M. ---- 4

sl.

P

sl.

A5 D5 E5

But that's_ just the way_ it goes_ I can't stand, I can't stand the heart -

Rhy. Fill 2-----

sl.

Full

P

sl.

Full

P

(cont. in Rhy. Fig. 1)

P

P

Pre-chorus

A5 G5 A5

town, kick it down, in - to a spin. Face

Both gtrs. Rhy. Fig. 2

Full Full Full Full Full Full

(3) 2 2 3 2 2 2 3 2 2 3 2 0 2

B5 A5 B5

the wall, take it all, you just can't win.

(end Rhy. Fig. 2)

sl. sl. sl. sl.

(2) 4 4 2 4 4 4 4 2 10

Chorus

E5

D5 A5 D5

Can't stand the heart - ache. So bleeds the red,

Rhy. Fig. 3

A.H. (8va) A.H.

7 7 7 7 7 4 2 3 2 0

Rhy. Fig. 3A

P.M. P.M. sl. sl.

9 9 9 7 7 7 7 5 2 4 0

2½ D5 C#5 A5 E5 1/2 Full D5 E5

trem. bar rake vib. w/bar rake

2½ 1/2 Full sl. 12 15 14

(14) 12 (12) 14 14 14 14 (15) 15 14

D5 C#5 A5 1st Verse E D

Fall in love with a twist - ed la - dy.

Riff A

3½ *1¼ 3½ *1¼

trem. bar trem. bar

vol. off mf vol. off mf

sl. sl.

9 9 7 7

*Pull bar up.

w/Riff A (2 times) E D E

Su - i - cide with a cov - er girl. Spent all your time, then you

w/Rhy. Fill 1 E5 G5

got stuck pay - in' the price. Heh, heh. Oh. Up -

A.H. (8va) A.H. (8va)

vol. off f

A.H. A.H.

2 12 14 12 5 4 5 3

0 10 10 12 10 3

A.H. pitch: A A

Rhy. Fill 1

A.H. (8va) A.H. (8va)

vol. off f

P.M. A.H. A.H.

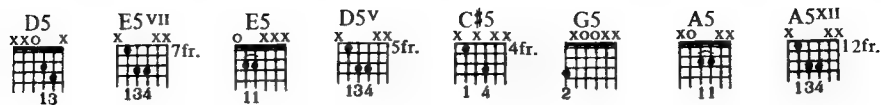
2 2 0 3 5 4 5 3

0 3 (3) 3 0 5 4 5 3

A.H. pitch: A A

CAN'T STAND THE HEARTACHE

Words and Music by
Rachel Bolan



Moderate Rock ♩ = 146

Intro Tacet E5 D5 E5

Can't stand the heart - ache...

Rhy. Fig. 1

f P.M.-----4 P.M.-----4 P.M.

sl. sl.

D5 C#5 A5 E5 D5 E5

*w/Rhy. Fig. 1 (2 times)

slack *1 *1 1/2 Full sl. rake rake vib. w/bar vib. w/bar

trem. bar P 1/2 Full sl. rake rake vib. w/bar vib. w/bar

slack *1 *1 14 14 (14) 12 15 (15) 15 14

12 12 (12) 0 14 14 (14) 12 15 (15) 15 14

*Pull bar up. P *The first note of Rhy. Fig. 1 is struck, not tied (this bar only).

(end Rhy. Fig. 1)

P.M.-----4

sl.

Coda *sl.* A5 E5

new tat - too. — She's my sweet lit - tle, sweet lit - tle sis -

ter. *sl.*

Yeah, — yeah, yeah! *P.M.*

w/Rhy. Fig. 1 (3½ times) F#5 E5 F5 F#5 A5 E5 F#5 E5 F5 F#5 A5 E5

Additional Lyrics

2. Say, every quittin' time is another disease.
 Too many cowboys ridin' high, shootin' low at the knees.
 The back hand boogie is the price you pay for being the squeeze.
 The pettin's getting heavy, got her tongue in her ear.
 Her friend is doing time for kickin' ass on a queer.
 They're in a mental state and all their friends are here. Oh, yes.

2nd Pre-chorus:

She's tellin' lies through her burgundy lips.
 Angel on a mission of mercy.
 She'll get you dancin' with the crack of her whip.
 She'll take you up to heaven in her rocket ship. (To Chorus)

Guitar solo

⑥ open E F#5 w/Rhy. Fill 2 P.M. A.H. (8va)

Full Full Full Full Full Full Full Full

trem. bar

1 A.H.

16 14 16 14 16 14 16 14 16 14 17 17 (17) 14 6 7

A.H. pitch: E

⑥ open E D5 (Two gtrs.) C#5

P.M. Full sl. sl. semi-harm. sl. steady gliss.

P.M. Full sl. sl.

(6) 7 9 7 7 9 7 9 11 11 11 9 11 12 12 14 12 14

D5^v E5^{vii} F#5^{ix}

8va

sl. P P H P P P H P P H P

6 6 6 6 3

12 14 16 12 14 16 12 14 16 14 15 15 15 17 17 17 20 19 17 16 19 17 17 19 19 17 10 10

④ 4fr. F# 2fr. E ⑤ 4fr. C# D.S. al Coda B5

loco P P P H P P

3 3

19 17 16 19 16 19 17 16 17 16 14 14 16 14 16 14 16 14 14 11 14 11 14 11 15 14 14 14

Rhy. Fill 2

P.M. 1

(4) 2 4 4 2 4 2 5 4 5 4 0 2 0

F#5 E5 F5 F#5 A5 E5 F#5

A.H. (8va)

A.H.

A.H. pitch: B#

E5 F5 F#5 A5 E5 F#5 E5 F5 F#5 A5 F#5

w/Rhy. Fig. 2

2. Say, ev -

sl.

sl.

2.

A5

new tat - too. She's so sweet, oh! Sweet as can - dy.

trem. bar

trem. bar (grad. ascent)

*1

*1

*1

*Depress bar before striking note.

Chorus
(Two gtrs.)

Rhy. Fig. 4

F#5 E5 F#5

⑤2fr. 4fr. 2fr. ⑥open
B C# B E

E5

B5

(type 2) A5 B5 A5 B5 E5 F#5

E5 F#5

(end Rhy. Fig. 4)

ter. Her ma - ma kill her if she knew what she do. She's my

A5 E5(type 3)

P.M. P.M.

w/Rhy. Fig. 4 (1st 5 bars only)

F#5 E5 F#5

1. Well, she'll love you black
2.3. Well, she'll love you black

⑤2fr. 4fr. 2fr. ⑥open
B C# B E

E5

B5

(type 2) A5 B5 A5 B5 E5

and blue. and blue. Sweet lit - tle sis - ter.

3rd time to Coda 1.

F#5 E5 F#5

A5 E5

She's Mo - na Li - sa with a new tat - too. She's my sweet lit - tle,

9 9 7

9 9 7

9 9 7

w/Rhy. Fig. 1 (3 times)

F#5 E5 F5 F#5 A5 E5

sweet lit - tle sis - ter.

(9) 9 7 (9) 11 11 (11) 9 7 (11) 9 7

1st, 2nd Verses
(Two gtrs.)

Rhy.
Fig. 3

E5 F5 F#5 A5

P.M.-----J

1. She blew my mind be - hind the wreck - ing ma - chine. — She was a shit - load of trou - ble called the
2. See additional lyrics

w/Rhy. Fill 1

B5

E5

sub - way queen. — Had a hip with bad hab - its and a shake that was a bit ob - scene. —

w/Rhy. Fig. 2

F#5

E5 F5 F#5 A5

F#5 w/Rhy. Fig. 3

One — night — I caught her run - ning out the

E5 F5 F#5 A5

w/Rhy. Fill 1

B5

cel - lar door. — There was a - bout a mil - lion peo - ple ly - ing flat on the floor. — For such a

w/Rhy. Fig. 1

E5 F#5

sweet lit - tle la - dy, I would swear she's rot - ten to the core! —

E5 F5 F#5 A5

E5 F#5

P.M.-----J

Ⓢ open 1fr. 2fr. A5 B5

E F F#

Oh, yea. —

Rhy. Fill 1

A.H. (15ma) Full

P.M.-----J

P.M.

A.H. Full

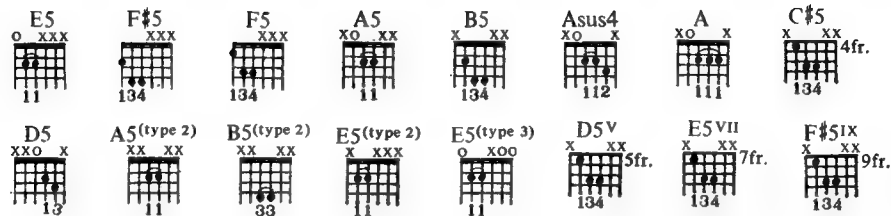
(2/2) 2 2 2 2 4

0 0 0 2 2

A.H. pitch: B

SWEET LITTLE SISTER

Words and Music by
Rachel Bolan and Dave "The Snake" Sabo



Fast Rock ♩ = 184

Intro

E5 Rhy. Fig. 1 F#5 E5 F5 F#5 A5 (end Rhy. Fig. 1) E5

*P.M.-----

Full

rake

Full

T

A

B

9 (9) 11 11 (11)

7 9 9 9 9 7

*Only lowest note of chord is played when P.M. is indicated (throughout).

w/Rhy. Fig. 1 (2 times) F#5

E5 F5 F#5 A5 E5 F#5

A.H. (15ma) Full

A.H. Full

(9) 7 9 7 7 7 7 6 (9)

9 7 7 7 7 7 6

Rhy. Fig. 2 F#5 E5 F5 F#5 A5 (end Rhy. Fig. 2) F#5

P.M.-----

E5 F5 F#5 A5 E5

sl.

(cont. in slashes)

sl.

0 1 2 0 0 4 2

(9) 9 11 (11) 2 2 2 4

6 9 (9) 0 0 0 2

A5 G5 D(type 3) w/Rhy. Fill 6 A5

down in flames!

8va-----

Full A.H. Full loco steady gliss. sl. pick slide

Free time

sl. A.H. Full (15ma) P P H H

accel. 3 6

In time (Tempo I)

D (5) open A C (5) open (6) 3fr. A5

P P H H H H H P P P P

grad. rit. 7 6 6 3

Rhy. Fill 6 (Gtr. I)

steady gliss.

pick slide

w/Rhy. Fill 5

⑤ 2fr. open B A G5

⑤ 2fr. B5 B B5

P.M.-----

sl.

Play sol - i - taire with my hands in the air. _____

An - oth - er night and no bul - lets to spare. _____

A5 C(type 2) G5 A5 G5 D(type 3) A5 C(type 2) G5 A5 G5 D(type 3)

Chorus

w/Rhy. Fig. 4 (5 times)

A5 C(type 2) G5

A5 G5 D(type 3)

She got the big guns _____ point - ed at my _____ heart. _____ Bang, bang, shoot - in' like a

8va Full 3 1/2 loco Full 1/2 Full 1/2 Full 1/4

trem. bar 3 1/2 Full (22) Full 7 5 7 5 7 (7)

A5 C(type 2) G5 A5 G5 D(type 3)

fir - in' squad. Big guns. _____ She blew me a - way _____ and I went down, down, down in flames. _____

Full Full 1/2 Full sl. grad. release w/fingers Full Full 1/2 Full sl. let ring -

8 7 8 7 8 7 8 7 8 7 5 7 7 (7) 7 9 9 7 5

sl.

Rhy. Fill 5 (Gtr. II)

1/2 Full 1/2 Full sl. semi-harm.-----

(4) 5 7 5 7 7 9 7 9 9 9

sl.

Guitar solo

* A5 B5 A5 B5 A5 B5 G5 A5 G5 A5

Gtr. III P P Full *sl.* Uh. A.H. (8va) Full P 1/2 P *sl.* H *sl.*

12 10 7 10 (10) 12 P.M. A.H. Full P semi-harm. 1/2 P *sl.* H P.M.---

*Throughout next 5 1/2 bars, Gtr. II substitutes A5 VII, B5 IX & G5 V.

G5 A5 G5 A5 A5 B5 A5 B5

A.H. (8va) Full H P P H P H P H P

Full P.M.-----4 A.H. H P P H P H P H H

A.H. pitch: G# ⑥open 3fr. E G A5 E/A A5 B5 C5

P P 3 1/2 8va-Full P Full P H loco H H

P P 1/2 Full semi-harm. Full P Full P H

9 7 6 6 7 9 5 7 9 9 7 5 4 5 5 7 9 7 8 9 9 22 (22) 10 22 10 21 21 10 21 7 7 9 10

P P *sl.* ⑤2fr. open H *sl.* w/Rhy. Fill 4 ⑥3fr. H H

Bridge w/Fill 3 B A G5 A5 G A5 B5 C5

I'm do - ing time as a back seat Ro - me - o.

Fill 3 (end of Guitar solo)

Rhy. Fill 4 (Gtr.I)

Harm.-----1 (8va)

Harm.-----1

2nd Verse

D (type 3) E G 1/4 ^{⑤open 3fr.} D A ^{⑤open} D A C ^{⑤open} w/Rhy. Fig. 3 (last bar only) ^{⑤open} A C ^{⑤open} A D

I met a side - walk preach - er on a roll - er skate.

Full sl. Full Full (Gtr. III out)

P.M.----- semi-harm. Full Full

(7) 6 5 6 7 5 5 3 (3) sl.

w/Rhy. Fig. 3 (1 1/2 times)

^{⑤open} A D ^{⑤open} A C ^{⑤open} A C ^{⑤open} A D ^{⑤open} A D ^{⑤open} A C D ^{⑤open} A C

He said he had the key to Heav - en's gate, huh. Wait for the mov - ie 'cause I

^{⑤open} A C ^{⑤open} A C (type 2) D (type 2) Dsus4 D Dsus4 D sl.

P.M.----- P.M.

been there be - fore. I learned that - a like is a bat - tle, love is war. She got the

Chorus

w/Rhy. Fig. 4 (3 times)

A5 C (type 2) G5 A5 G5 D (type 3) w/Rhy. Fill 2

big guns point - ed at my heart. Bang, bang, shoot - in' like a fir - in' squad.

A5 C (type 2) G5 A5 G5 D

Big guns. It took me by sur - prise. She's got my lov - in' reach - in' for the sky. She's got the

A5 C (type 2) G5 A5 G5 D (type 3) w/Rhy. Fill 2

big guns point - ed at my heart. Bang, bang, shoot - in' like a fir - in' squad.

w/Rhy. Fig. 4 (1st 3 bars only) A5 C (type 2) G5 A5 G5 D (type 3)

Big guns. She blew me a - way and I went down in flames.

1st Verse
w/Rhy. Fig. 1
C/G

C Bb/G C/G

8va----- loco

20 10 17 (17) 22

5 5 (5) 5 3 (3) (3) 5

She was a ... a bal - le - ri - na on a sub - way train. —

w/Rhy. Fig. 2 (2 times)

Bb/G C/G Bb/G

Sti - let - to heels and a can - dy cane. — Looked like a num - ber on a

(5) (5) 3 (3) (3) 5 (5) (5) 3

⑥ 3fr. C/G G C F5 C ⑥ open 3fr. E G D

P.M.-----

sta - tion wall. — Hot on the tail — of a so - cial call. —

(Gtr. III out)

(3) (3) 5 (5) (5) 5

(end Rhy. Fig. 3)

Rhy. A ⑤ open D ⑤ open A C ⑤ open A C ⑤ open A D

Fig. 3 P.M.----- P.M.----- P.M.----- P.M.-----

I wet my lips, I thought I had it made. —

TORNADO

Words and Music by
Matt Fallon and Dave "The Snake" Sabo

Moderate Rock ♩ = 122

(Drums)
*w/Fill 1
Gtr. I

Fdbk.
(8va)

(Band in)
N.C.(Em)

A5 Bb5 A5 N.C.(Em)

f

P.M.-----

semi-harm.

P.M.-----

sl.

sl.

*Gtr. II plays Fill 1, then doubles Gtr. I for rest of song (starting where "Both gtrs." is indicated).

*2nd time 1st note is struck not tied.

A5 A#5 B5

P.M.-----

Both gtrs.
N.C.(Em)

A5 Bb5 A5 N.C.(Em)

P.M.-----

semi-harm.

sl.

sl.

Repeat and fade

Bb5 A5 G5

P.M.-----

Fill 1 (Gtr. II)

2½

trem. bar

2½

vib. w/bar

(w/bar)

H P

sl.

sl.